

UDC 801.732:81'371'373.4:82.0:159.923.2

DOI <https://doi.org/10.24195/2616-5317-2026-42.8>

THE LEXEME “HEAD” IN THE DIRECT AND INDIRECT MARKING OF THE CORPOREALITY OF CHARACTERS (BASED ON THE WORKS OF IVAN NECHUI-LEVYTSKYI)

Halyna Ie. Fateh

graduate student of the Foreign Languages
Institute of Hunan Normal University,
China, Changsha

e-mail: galongalon2605@gmail.com

ORCID ID: <https://orcid.org/0009-0001-4501-0099>

SUMMARY

The purpose of the scientific research presented in the proposed article is to determine the significance of somatic expressions as a means of artistic expressiveness and their systematization among the markers of the corporeal behavior of an artistic character. The object of study is direct (immediate) and indirect (mediated) somatic expressions in the artistic text, as well as somatic expressions as one of the groups of markers of the phenomenon of corporeality. The subject of the study is the mechanisms of direct and indirect expression by markers of corporeality, containing the somatic word HEAD, of the external features and internal states of the character. The material for the study was 298 somatic expressions with the word “head”, selected from two novellas of Ivan Nechui-Levytskyi “Kaidasheva simia” (“The Kaidash family”) (105) and “Burlachka” (“Bargewoman”) (193). In the process of research, methods of scientific analysis and synthesis, classification method, typological, functional-semantic, cognitive, linguocultural analysis methods, quantitative and descriptive methods in humanitarian research were used. The result of the work was clarification of the typology of direct (immediate) and indirect (mediated) markers of the phenomenon of the corporeality of a fictional character put forward by the author in previous studies. The conclusion is that somatic expressions can function not only as direct markers of corporeality, which describe the external state of the character and show the features of his character through the specificity

of kinesic movements of the body and its components, but also indirect markers of corporeality. In this case, the emotional state and intentions of a person, artifacts, smells that surround him, taste sensations that they convey, etc. can be expressed as somatic expressions in a figurative sense as metaphors and metonymies or even as thoughtful, implied meanings.

Key words: *phenomenon of corporeality, somatic word HEAD, somatic expression, marker of corporeality, direct / indirect, artistic means, Ivan Nechui-Levytskyi.*

Introduction

The starting point for studying the bodily behavior of characters as an mean of artistic expression was the end of the 20th century. It was at this moment that the priority functioning of the systemic-structural paradigm was, at times, supplanted – as aptly noted by Ievgenii Stepanov, by the establishment of the anthropocentric scientific paradigm as the leading dominant in humanities research (Stepanov 2014).

Interest in human bodily behavior has accompanied humanity and its social institutions throughout history, as evidenced by various artifacts: in prehistoric times, this is cave paintings, and later, household items, pottery, and works of ancient applied art. For instance, the most valuable preserved monument from the time of the 19th Dynasty of pharaohs (12th – 13th centuries BC) is the “Papyrus of Ani”. The content of this papyrus attests to the importance of adhering to clear rules of bodily behavior in ancient Egyptian society (Papyrus of Ani: 125), which were recorded in various communicative acts that regulated the social life of Ancient Egypt. The Sumerian civilization, which existed approximately from 4100 BC, left behind well-known sculptural artifacts with symbolic poses and meaningful bodily forms. For example, Sumerian statues from the ancient city of Eshnunna depict people in prayer. The characteristic appearance of these statuettes includes large ears as a symbol of obedience and humility to the advice of gods, priests, and sages, and large eyes as a symbol of contemplation of secret knowledge. Thus, this is one of the pieces of evidence that from time immemorial, people have attached great importance to their appearance, their non-verbal behavior, and the manifestations of various forms of the body and its components.

The most famous work by ancient orators on the practical use of bodily movements is the twelve-volume “*Institutio Oratoria*”, written in the 1st century by the Roman rhetorician Marcus Fabius Quintilianus. The author developed it based on the heritage of ancient Greek orators, describing more than a hundred ways of gesturing: «*If an actor can convey the same word with a multitude of gestures, eloquence is, perhaps, so powerless that something said once cannot express itself in the same spirit...*» or «*in a straight and motionless body, there is no beauty. A straight statue or a painted head, lowered hands, and clenched legs from top to bottom make the depiction forced and unpleasant. But... movement imparts some liveliness. Through this, hands and face can assume thousands of forms*» (Quintilianus: 10, 137 (translation ours – H. F.)).

In the XVII century, English doctor and linguist John Bulwer (1606–1656), who focused on the psychological and physiological aspects of semiotics, demonstrated the convergence of certain psychological, physiological, and anthropological trends that were significant in the linguistic thought of that time. The scholar wrote several works in which he explored human corporeality and the peculiarities of non-verbal communication through the body and its parts. Among his well-known works, “*Chirologia and Chironomia*” (1644), which describes hand gestures as one of the primary behavioral positions during the use of rhetoric, has not lost its relevance. In this work, Bulwer considered the extension of the hands as a natural expression of a gesture in which we are variously insistent, beseeching, requesting, seeking, petitioning, and asking for mercy and grace from others; “raising both thumbs – a gesture expressing high praise” (Bulwer 2026: 12, 162).

In John Bulwer’s work «*Pathomyotomy*» (1649), the foundation for global research on facial emotions, expressions, and muscle movements was laid. This was the first serious English-language work on the expression of emotions by the facial muscles. John Bulwer aimed to present a modern, and thus more comprehensible to society, system for designating the muscles of the face. In his system, muscles were named according to the passions that caused the expression of certain emotions. John Bulwer is

of interest for study by both linguists and literary scholars because he demonstrates the convergence of certain psychological, physiological, and anthropological trends that are important for the development of philological thought. Bulwer's works led to the future development of philosophy and psychology, particularly vitalist psychological and physiological tendencies, which came to the fore at the end of the XVII century, and especially in the XVIII century. Some ideas of the medieval English scholar were developed only in the middle of the XIX century.

In the XX century, James Frazer in his book "The Golden Bough" (Frazer 1922) reflected the traditions of various peoples and cultures through religious and magical rituals, demonstrating the sacred meaning of bodily behavior: the importance of posture, gestures, facial expressions, vocal effects, sensory perceptions, the external state of a person, and his communicative environment, the logic of the sequence of movements. James Frazer showed that in many cultures, there are situations in which bodily movements replace words and perform the function of social communication. The author's book also discusses the fact that parts of the body have a sacred symbolic meaning. For example, the emperors of the Mikado people were forbidden to step on the ground with their feet; they were usually carried on hands; they were also forbidden to cut their hair and nails. The people might not have had writing and could not count, but throughout their history and social relations, they attached great importance to bodily behavior and non-verbal communication in society.

In 1952, Ray Birdwhistell showed in his book "Introduction to Kinesics: An Annotation System for Analysis of Body Motion and Gesture" (Birdwhistell 1952) that non-verbal communication in human relationships is more important than verbal communication because communicators convey 30 % of information verbally and 70 % non-verbally, through bodily behavior: movements, gestures.

At the current stage of philological development, linguists and literary scholars are devoting research to non-verbal behavior both of real people and fictional characters. We believe that this has contributed to the study of a more global problem of corporeality in real life and artistic perception of the world. Among

the interesting and authoritative studies in these related areas, one can mention the works of Mikhail Bakhtin (Bakhtin 1984), Anna Wierzbicka (Wierzbicka, 2016), Carol Kinsey Goman (Goman 2011), Iлона Дерик (Derik, Chebanenko 2020), Tomaž Krpič (Krpič 2009), Liudmyla Marchuk (Marchuk 2013), Valentyna Musiy (Musiy 2019), Kateryna Pishchanska (Pishchanska 2012), Liudmyla Soloshchuk (Soloshchuk, Teniaeva 2022; Soloshchuk, Trach, 2024), Svitlana Stepanova (Stepanova 2023a, 2023b), Tetiana Sukalenko (Sukalenko 2018), Maryna Titarenko (Titarenko 2014), Edward Hall (Hall 1959), Olga Yanova (Yanova 2001), and other scholars.

Based on the analysis of over 120 literary works by various authors, as well as indirect remarks by Mikhail Bakhtin (Bakhtin 1984), Tomaž Krpič (Krpič 2009), Valentyna Musiy (Musiy 2019), and other researchers, we have proposed the idea of the obligatory presence of the phenomenon of corporeality as an artistic tool in contemporary literary theory. This tool is used to characterize both the external and internal traits of literary characters (Fateh 2024; Fateh 2025a, 2025b; Fateh, Gao 2025). These researchers have demonstrated to society the fallacy, and at times, the hypocrisy and sanctimony of those who consider corporeality in artistic creativity and the physical aspects of human physiology as phenomena within the same axiological realm. Among the proponents of this innovative approach are Wendell Aycock (USA), Tim Armstrong (UK), Judith Butler (USA), Elisabeth Bronfen (UK), Peter Brooks (USA), Caroline Bynum (USA), Iryna Galutskikh (Ukraine), Elana Gomel (USA), Elizabeth Grosz (USA), Flor Diamond (UK), Ann Jefferson (UK), Laura Doyle (USA), Jeffrey Sichterz (USA), Suzanne Kappeler (UK), Daniel Punday (USA), Roberta Rubenstein (USA), Sarah Sceats (UK), Julie Scanlon (UK), Abir Hamdar (USA), Deborah Harter (USA), Michael Holquist (USA), Gabriele Schwab (USA), Hannan Yaseen Hammas (Spain), and several other philologists.

The purpose of the scientific research presented in this article is to determine the significance of somatic expressions as a means of artistic expression and their systematization among the markers of the corporeal behavior of the artistic character. **The object**

of study comprises direct (immediate) and indirect (mediated) somatic expressions in the literary text, as well as somatic expressions as one of the groups of markers of the phenomenon of corporeality. **The subject** of investigation is the mechanisms of direct and indirect expression by corporeality markers containing the somatism “head”, external features, and internal states of the character. **The material** for the research consisted of 298 phrases selected from the novellas “Kaidasheva Simia” (“The Kaidash Family”) and “Burlachka” (“The Bargewoman”) by Ivan Nechui-Levytskyi.

In the process of research, **methods** of *scientific analysis* and *synthesis*, *classification method*, *typological*, *functional-semantic*, *cognitive*, *linguocultural analysis methods*, *quantitative* and *descriptive methods* in humanitarian research were used.

Results and discussion

In our opinion, the corporeality of a character is an integral part of its value image in a literary work. This phenomenon is presented in the work by the author and perceived by the reader and/or viewer as a system of external and internal bodily behavior of the character, which is an artistic means that plays an important role in the understanding of certain psychosociocultural types of people with all their natural and socially determined traits.

In short stories, authors, for the most part, reveal the bodily behavior of characters in certain situational conditions. The novella, novel, and drama are genres that imply an evolutionary approach by the author to the traits that characterize the corporeality of central characters.

Traditionally, somatic expressions are considered combinations that include some somatism. Such expressions describe gestures, facial expressions, gazes, postures, and body movements as signals, symptoms of internal sensations and experiences. Somatic expressions have a semiotic nature and convey culturally conditioned emotional and physical behavior of a person in the linguistic space.

The basis for our developed typology of means of bodily behavior of a character is the praxiological dichotomy of “direct (immediate) / indirect (mediated).” As means of direct expression of the phenomenon of corporeality in a literary work, we

note words and/or phrases with somatisms. These are mostly markers of kinesic (gestural, mimetic, oculistic, tactic) bodily behavior of the character, their physiognomic state (external features), and proxemic positioning. Means of indirect expression of the phenomenon of corporeality (mediated markers), for the most part, do not directly contain somatisms. Such means are called or describe facts, phenomena, actions, attributes related to the traditional behavior of the body and its components. These are predominantly markers of mental actions of a person, their sensoric sensations (olfactory and gustatory), emotional state, social status, paraverbal actions, and environmental artifacts. As cognitive-semantic analysis shows, somatic expressions can function not only as direct (immediate) markers of a character's corporeality but also as indirect (mediated) markers. In the following exposition, we will consider a number of such cases involving the key somatism «head» and analyze the peculiarities of their functioning in the literary text.

As cognitive-semantic analysis shows, somatic expressions can function not only as part of direct (immediate) markers of a character's corporeality, but also as part of indirect (mediated) markers. In the following, we will consider a number of such cases with the key somatism «head» and analyze the features of their functioning in a literary text.

The analysis of texts by various authors, written in different languages, conducted by us in 2024–2025, indicates that the somatism «head» is often used to impart artistic expressiveness to the text. This somatism functions in both direct and indirect expressions of the corporeal behavior of the character. Thus, the somatism «head» is a universal tool of artistic expressiveness of a work, associated with the phenomenon of corporeality. In the indirect expression of the phenomenon of corporeality, this somatism is quite often used as a conceptual metaphor with the features of a «container» or «receptacle». Therefore, in the linguistic space of the world, the «head» is represented as a «receptacle of a certain substance». The interaction of the cognitive structure CONTAINER and the cognitive structure HEAD serves as the basis for the process of metaphorization in such phraseological units as: «голова не половою набита» (the head

is not filled with straw); «повна голова чогось» (a head full of something); «пуста голова» (an empty head); «золота голова» (a golden head); «капустяна голова» (a cabbage head); «не тримати в голові чогось» (not to hold something in one's head); «голова варить / не варить» (the head is boiling / not boiling), and so on. The conceptual metaphor HEAD – CONTAINER underlies 35 % of phraseological units (13 units out of 37) with the somatic component HEAD selected from the metaphors in the dictionary by V. M. Bilonozhenko et al. (*Frazeolohichniy slovnyk* 2003) and is thus one of the leading metaphorical models in cognitive theory. This metaphor is connected to the conceptual metaphor MIND – CONTAINER, described by George Lakoff and Mark Johnson in their book «Metaphors We Live By» (Lakoff, Johnson 1980).

Metonymy with the somatism «head» is observed when the direct meaning of the word «head» as a part of the body is transferred to denote the whole person, their intellect, role, or when defining a real or virtual group of people united by a certain feature. Within the framework of indirect markers of corporeality, metonymy can indicate intellectual abilities or the mental state of a person, for example: «світла голова» (a bright head); «мудра голова» (a wise head); «ясна голова» (a clear head); «дірява голова» (a holey head) – it can also define an emotional or pathological state, for example: «гаряча голова» (a hot head); «важка голова» (a heavy head); «дурна голова» (a foolish head), and so on. Eleven metonymic somatic expressions-phraseemes are recorded in the aforementioned dictionary, that is, almost 30 % of the listed units with the somatism «head».

Within the group of direct markers of physical behavior, the somatism «head» is mostly used in its direct meaning: as the name of a part of the human body.

Ivan Nechui-Levytskyi wrote during the era of the formation of realism in literature and in his work he tried to adhere to the three principles of Ukrainian literature that he put forward (Nechui-Levytskyi 1998): the principles of reality, nationality, and populism in literature. It is these principles that he realized in the analyzed novellas.

In the social and domestic novella “Kaidasheva simia” (“The Kaidash family”) and the social and psychological novella

“Burlachka” (“Bargewoman”), somatic expressions with the word «head» are used 298 times. A quantitative analysis revealed a rather symptomatic pattern: the genre characteristics of these novellas directly affect the frequency of the use of the somatism «head». In terms of volume, the novellas mentioned are almost the same; however, the somatism «head» is used almost twice as often in the social and psychological novella (193 times) as in the social and domestic novella (105 times). After all, the head is the repository of the brain – the main organ of the human body, which is responsible for psychosomatics – the interconnection between the emotional, psychological state of a person, and their physical health. The brain is also the organ of thought.

The need to introduce clarifications into the topology of markers of physicality of the artistic character that we developed arose because observations on a limited volume of texts simplified the systematics of such a typology. The presence of a somatic expression, for the most part, indicates direct marking of the physical state or behavior of the character. In the two artistic texts analyzed, it was found that the somatism «head» functions in its direct meaning as a direct marker of the physical state or physical behavior of the character in 88 % of cases of use (262 times out of 298), whereas it can be called an indirect marker of physicality only in 12 % of cases of use (36 times).

The lexeme «head» in the direct marker of the corporeality of characters

The physical condition and physical behavior of characters are marked with the help of somatic expressions, mostly, as was noted above, in situations of direct expression of external signs and internal state of the character by somatism. The somatism «head», the functioning of which we investigate in the work, appears here in its direct meaning: «a part of the body of a person or animal, which contains the brain – the highest department of the central nervous system» (Тлумачnyi словник 2026 (translation ours – Н. F.)). For example:

1) «*Кучеряве посічене волосся стирчало на голові, як пух, і блищало сивиною*» (“Kaidasheva simia” (“The Kaidash family”)); 2) «*Тонкі брови, русьві дрібні кучері на голові, тонкий ніс, рум'яні губи – все подихало молодою парубочою красою*»

(“Kaidasheva simia” (“The Kaidash family”)). 3) *«Карпо був білявий, але **волосся на його голові** звершечку було трохи рудувате»* (“Kaidasheva simia” (“The Kaidash family”)). In these three sentences, the author describes the appearance of Omelka Kaidash and his sons Lavrin and Karpo, that is, reflects their physiognomic state. Here, the lexeme «head» is a physiognomic marker of corporeality. 4) The same physiognomic direct marker of corporeality is the somatism «head» in the phrase *«Червона широка стрічка на цупкому папері, чи кибалка, **обхоплювала її чорноволосу голову**, наче червоний вінок»* (“Burlachka” (“Bargewoman”)).

5) *«Кайдашиха прийшла до комина, заклала руки за спину, **нахилила голову** до комина і роздивлялась, чи добре невістка помазала»* (“Kaidasheva simia” (“The Kaidash family”)). Here, the somatic expression «нахилити голову» (tilt your head) directly expresses Kaidashykha’s bodily behavior, the movements of her head, acting as a kinesic gestural marker of corporeality. To check on her unloved daughter-in-law, Kaidashykha very carefully and for show checks the quality of Motria’s work. And to better see the results of the task performed by her daughter-in-law, one must tilt her head.

6) *«— Од кобили чую! — крикнула Мотря, **висунувши голову з сіней**. — Ще й одної сорочки мені не справили, а судите на все село»* (“Kaidasheva simia” (“The Kaidash family”)). This phrase from Motria indicates mutual hostility and quarrels between Motria and her mother-in-law. Motria gestured with her head to leave the hall, so Nechui-Levytskyi uses the gesture as a direct marker of the character's bodily behavior.

7) *«Що ж то діється тут у селі? Чи жива, чи здорова моя стара мати, чи, може, спочиває вже на кладовищі?.. — І москаль **похилив голову**»* (“Kaidasheva simia” (“The Kaidash family”)). The gesture «похилити голову» / «схилити голову» (bow one's head / bow one's head) is known all over the world as a universal syncretic marker of a person's bodily behavior: firstly, the use of these somatic expressions occurs in the case of direct body behavior to denote an emotional state of grief, depression, sadness or as a social symbol of respect, honor to a living or deceased person and their life, military, church, and other feats. It is this

syncretic use that is recorded in the example given. In addition, the soldier needs to move away from the sad thoughts that have eaten away his soul, and the gesture of bowing the head helps to distract himself from the memories that come back when the character looks around. The universality of the gesture of «похил голови» (bowing the head) is evidenced by its functioning in a similar meaning in many languages (the gesture is usually associated with emotional states of sadness, respect, humility; e.g.: English: «to bow one's head, to lower one's head»; German: «den Kopf senken», etc.). This gesture is usually associated in all languages with sadness, respect, humility. By the way, the somatic expression «to bow one's head(s)» is also used in a figurative sense as an indirect marker of an emotional state. Thus, in the situation of awarding military personnel and at official and television meetings with participants in hostilities, a pathetic cliché almost always sounds: «*We bow our heads to your heroism / feat, our dear defenders ...*» Here the phraseology unit «to bow one's head(s)» has a metaphorical meaning, conveying a respectful attitude and respect for those to whom this remark is addressed.

8) «*Лаврін обняв її тонкий стан, і вона схилила йому на плече голову, завітчану маком, настурціями та м'ятою*» («Kaidasheva simia» (“The Kaidash family”)). Lavrin and Melashka treated each other with love. Here the author depicts their feelings using a direct tactile (tangential) marker to lean her head on her shoulder with two tangential somatisms: «head» and «shoulder». We should also note the syncretic nature of such bodily behavior, because such a touch of her head to his shoulder indicates a certain emotional state of the characters, showing Melashka's absolute trust in Lavrin and her desire to be under his protection and protect him from adversity.

9) «*Василь обняв Василину і пригорнув її голову до свого лиця. В Василини зайняло дух. Вона аж мліла в теплі тихої ночі під ясними зорями*» («Burlachka» (“Bargewoman”)). A typical direct tactile (touch) marker of the character's corporeality with two somatisms: Vasylina's head and Vasily's face. We believe that the author uses this marker as a syncretic one, because the touch movements are caused by Vasily's emotional state and cause Vasylina's emotional reaction.

The lexeme "head" in the indirect marking of the corporeality of characters

A detailed study of the material led to the conclusion that in realistic literary texts, somatic expressions, particularly those with the somatism «голова» («head»), rarely serve as markers of indirect physical behavior of characters. The distinctive feature of such usage is that the author employs these somatic expressions in a metonymic or metaphorical sense, mostly within the context of fixed phrases.

In the literary works of Ivan Nechui-Levytskyi, direct and indirect markers of the physical state and physical behavior of characters are important artistic-expressive means for their vivid characterization. The artistic representation by the author of the appearance, character, mental and emotional states of literary heroes through markers of their physical state and physical behavior allows the reader to become acquainted with the peculiarities of Ukrainian national behavior. Somatic expressions with the lexeme *голова* (*head*) directly express the physical state and physical behavior of characters in the texts, as well as mental and emotional states and processes: intellectual and speech activities, psychological reactions and processes, and their consequences—what constitutes the core of “indirect physicality” (a term by the author. – H. F.) and is traditionally attributed to the head and the brain located within it.

In our opinion, the question of the anthropomorphism of language is widely recognized in contemporary science. Florii Batsevych notes that the change in philosophical views on the nature of linguistic reality since the end of the 20th century has formed specific images of language in science. The prevailing view today is the anthropological perspective on language and the processes that occur within it. Within this framework, language is viewed in the «context of the spiritual world of man», and «language acquires new significance in philosophical proof as a representative form of human consciousness, cognition, and intellectual construction of the world» (Batsevych 2008 : 27 (translation ours. – H. F.)). Nadiia Andreichuk asserts that «man perceives the world through self-awareness, his theoretical and practical activities in it, and thus creates an anthropocentric order of things

in his consciousness, which, in turn, determines his spiritual essence, the motives of his actions, and the hierarchy of values» (Andreichuk 2008: 274). She also cites the opinion of Eleanor Rosch and her colleagues that in the contemporary scientific paradigm, «the emphasis shifts to the embodied nature of thinking» (Andreichuk 2008: 275). Therefore, language is oriented towards man, and thus the processes of categorization and conceptualization of concepts are very often oriented towards the corresponding processes of human physical existence.

Let's consider examples of Ivan Nechui-Levytskyi's use of the somatism «head» in figurative meanings as a marker of indirect physical behavior of a character or their physical state.

10. *«В Мелашки блиснула в голові чудна думка»* (“Kaidasheva simia” (“The Kaidash family”)). Melashka was thrilled by the beauty of Kyiv and began to dream about staying there. Here, the mental marker of mental activity is the somatic expression *«блиснути в голові»* («to flash in the head»), which embodies a conceptual metaphor that intersects and correlates with similar metaphors in other languages, for example, with the English «a thought flashed», «a bright idea» and so on. We consider such metaphors to be units of a universal cognitive scheme UNDERSTANDING = LIGHT. The verb «to flash» in its direct meaning denotes a flash of light but is transferred to the mental event of the emergence of an idea. Seeing the physiological changes in her husband's appearance caused by grief over her, Melashka was stunned and bewildered, and horror filled her entire soul.

11. *«Здогад блиснув у голові Ястшембського»* (“Burlachka” (“Bargewoman”). This example is similar to the previous one. However, it is used in a different story. It should be noted that in all of Ivan Nechui-Levytskyi's works, we encounter similar somatic expressions with the lexeme «head». This somatism is one of the most frequently used in the writer's idiostyle.

12. *«В Василини майнула перша думка в голові за музики, за дівчат, про хлопців. Вчора на буряках були хлопці з усіх близьких сіл»* (“Burlachka” (“Bargewoman”)). This example is evidence of the metonymic transfer in human speech of the functions of the brain to the entire head because people, for the most part, cognitively equate the brain with its container – the head.

13. «— *Це він! — сказала сама до себе Мелашка і вхопилась за серце. В неї заморочилась голова; вона крикнула і трохи не впала на місці*» (“Kaidasheva simia” (“The Kaidash family”)). Here, the author reflects the emotional instability of the character using the emotional marker of dizziness (spinning) as an emotional reaction to events. The phrase «у неї запаморочилась голова» («her head spun») is a colloquial expression meaning that a person feels dizzy, confused, or heavy in the head. An indirect emotional marker is used with the somatism «head». During the depicted emotional state, a person experiences a complex reaction of different parts of the body: heavy breathing in the chest, heart palpitations, blurred vision, but it is the head that folk tradition and the author choose as a marker of such an emotionally painful state of a person. In the naive worldview, it is the head that a person perceives as the locus where emotional reactions arise and states caused by them form.

14. «*Мотря часто гризла голову Карпові, але він не любить говорити і більше мовчав*» (“Kaidasheva simia” (“The Kaidash family”)). The author describes a characteristic feature in the relationship between Motria and her husband Karpo, using the indirect mental marker of physical behavior «to nag», which is a phraseological unit. The somatism «head» again functions as a metaphor, that is, the word in a figurative meaning. Overall, «пиляти» («to nag») means «to constantly reproach», «to pester», «to annoy with remarks, complaints». For Motria, this is entirely normal behavior, which fully corresponds to her individual psychological makeup and does not indicate her animosity towards her husband; on the contrary, she loves Karpo and, in her own way, tries to make their common family life happy.

15. «— *Ото було б диво! А багата жінка? А гроші? А Варшава або Київ? А що скаже рідня, що скажуть тітки? Що скажуть сусіди? Ну, це вдрав би штуку! Не знати що лізе в голову, та й годі!* — сказав Ястшембський і з тими словами закутався в укривало й заснув міцним-міцним сном» (“Burlachka” (“Bargewoman”)). Thoughts of a serious relationship with the servant girl haunted the wealthy nobleman. To reflect this state of the character, the author uses a metaphorical transfer, expressed by the phraseological expression «лізти в голову»

(to crawl into one's head) in the position of an indirect (mediated) marker of the mental state.

16. *«Василина лежала між купами каміння. Її очі, дики й страшні, дивились на круті скелі на противному березі, а в голові ясно й виразно вчувалось страшне: бовть, бовть!»* (“Burlachka” (“Bargewoman”)). In popular imagination, memory is located in the head, so the author uses this somatism-container, which is used in a metonymic sense. Let's experiment by removing the somatism «head» from this sentence: * *Її очі, дики й страшні, дивились на круті скелі на противному березі, <...> ясно й виразно вчувалось страшне: бовть, бовть!* (*Her wild and terrifying eyes looked at the steep cliffs on the opposite bank, <...> a clear and distinct feeling of terror arose: thud, thud!). The semantics conveyed by this sentence do not change, as the use of the somatism «head» is optional; the word in this situation does not convey a direct meaning.

17. *«— І сама не знаю. А ти не пам'ятаєш? — спитала Василина. — Ні, серденько, не пам'ятаю, неначе хто кілком вибив з голови пам'ять»* (“Burlachka” (“Bargewoman”)). Removing the somatism «head» from this phrase, as in the previous case, does not change the meaning conveyed by the phrase: **Ні, серденько, не пам'ятаю, неначе хто <...> вибив <...> пам'ять.* (*No, my dear, I don't remember, as if someone <...> knocked out <...> the memory).

18. *«В Васи́лини ще й досі гуло в голові од чарки горілки»* (“Burlachka” (“Bargewoman”)). The sickly state caused by alcoholic intoxication has symptoms of a headache and a number of other symptoms, but the author used the traditional somatic phraseological expression «гудіти в голові» («to ring in the head») as a syncretic marker of the character's physical state.

19. *«Василина вгляділа Марію й опам'яталась. Вона хотіла підвести голову, голова була важка, як камінь. У вухах гуло, неначе хто в голові бив у бубон. Марія сиділа й стогнала»* (“Burlachka” (“Bargewoman”)). The phraseological expression «мати важку голову» (to have a heavy head) indicates the presence of a sickly state in a person, so the somatism «head» is used in a figurative metaphorical sense. «Бити в голові у бубон» («to beat a drum in the head») is also used in a figurative sense

as a metonymy: beating a drum cannot occur in the head, yet the auditory receptors can perceive such beating happening nearby in some room or outside its boundaries.

20. «У голові десь узялись думи» (“Burlachka” (“Barge-woman”)). A person thinks with their brain, the container of which is the head. Therefore, the somatic phraseological expression «to arise in the head» is a mental marker of the character's physical activity and is perceived as a metonymic transfer.

Conclusions

Our research on the direct and indirect expression of the phenomenon of corporeality through somatic expressions containing the somatism «head» as a marker of the bodily state and behavior of literary characters demonstrates that this somatism, particularly in the works of Ivan Nechui-Levytskyi, is an important artistic and expressive means for the vivid characterization of characters. It serves as both a direct (immediate) marker of a character's corporeality (physiognomy, mimicry, kinesics (movements), haptics, etc.) and an indirect (mediated) marker of this phenomenon in a literary work (mental and emotional states and processes: cognitive and speech activities, psychological reactions and processes, and their consequences—what constitutes the core of mediated corporeality and is traditionally attributed to the head and the brain located within it). A distinctive feature of the use of somatic expressions as indirect markers of corporeality or their syncretic nature is that the author presents these somatic expressions in metonymic or metaphorical meanings, mostly within stable phrases.

In the literary texts that were the focus of our analysis, it was found that the somatism «head» functions in its direct meaning as an immediate marker of the bodily state or behavior of a character in 88 % of its uses (262 times out of 298), whereas it can be considered a mediated marker of corporeality in only 12 % of uses (36 times), of which no less than a third of the cases indicate a syncretic nature of marking, namely: the somatic expression functions as both a direct and an indirect marker because the figurative meaning of the word «head» rarely allows for the exclusion of this word from the sentence without some distortion of the meaning of the utterance.

In the cognitive space of language, «head» is perceived as «a container for a certain substance». The conceptual metaphor HEAD – CONTAINER underlies 35 % of phraseological units with the key word «head», being one of the leading metaphorical models in cognitive linguistic theory.

A quantitative analysis of the usage of the lexeme «head» revealed a rather symptomatic pattern: the genre characteristics of the two analyzed novellas by Ivan Nechui-Levytskyi correlate with the frequency of using the somatism «head». Although these novellas are almost equal in volume, the somatism «head» is used almost twice as often (193 times) in the socio-psychological novella «Burlachka» (Bargewoman) as in the socio-domestic novella “Kaidasheva simia” (“The Kaidash family”) (105 times). After all, the head is the container of the brain – the main organ of the human body responsible for psychosomatics – the interconnection between a person's emotional, mental state, and their physical health. Therefore, the somatism «head» is more in demand in the socio-psychological discourse space than in the socio-domestic one, where the author does not focus primarily on the psychological state of the character. The somatism «head» is one of the most frequently used in Ivan Nechui-Levytskyi's idiostyle.

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ЛЕКСЕМА «ГОЛОВА» У ПРЯМОМУ І НЕПРЯМОМУ МАРКЕРУВАННІ ТІЛЕСНОСТІ ПЕРСОНАЖІВ (НА МАТЕРІАЛІ ТВОРІВ ІВАНА НЕЧУЯ-ЛЕВИЦЬКОГО

Галина Є. ФАТЕХ (方莉娜)

аспірантка Інституту іноземних мов
Хунанський педагогічний університет,
Китай, Чанша

中国长沙湖南师范大学外国语学院研究生
e-mail: galongalon2605@gmail.com

ORCID ID: <https://orcid.org/0009-0001-4501-0099>

АНОТАЦІЯ

Метою представлено у пропонуваній статті наукового дослідження є визначення значимості вираження соматичних висловів у ролі засобу художньої виразності та їх систематизація серед маркерів тілесної поведінки художнього персонажа.

Об'єктом вивчення слугують прямі (безпосередні) та непрямі (опосередковані) соматичні вислови у художньому тексті, а також соматичні вислови як одна із груп маркерів феномену тілесності. Предмет дослідження – механізми прямого та непрямого вираження маркерами тілесності, що містять соматизм «голова», зовнішніх особливостей та внутрішніх станів персонажа. Матеріалом для дослідження послужили 298 соматичних висловів зі словом «голова», вибраних із повістей Івана Нечуя-Левицького «Кайдашева сім'я» (105) і «Бурлачка» (193). У процесі дослідження було використано методи наукового аналізу й синтезу, метод класифікації, методи типологічного, функціонально-семантичного, когнітивного, лінгвокультурологічного аналізу, кількісний та описовий методи в гуманітарних дослідженнях. Результатом проведеної роботи стали уточнення щодо висунутої автором у попередніх дослідженнях типології прямих (безпосередніх) і непрямих (опосередкованих) маркерів феномена тілесності художнього персонажа. Висновком є те, що соматичні вислови можуть функціонувати не лише як прямі маркери тілесності, які описують зовнішній стан персонажа та показують особливості його характеру через специфіку кінесики тіла та його складників, а й непрямі маркери тілесності. У такому разі емоційний стан і наміри людини, артефакти, запахи, які її оточують, тощо можуть виражатися соматичними висловами у переносному значенні як метафори й метонімії або лише мислитися, матися на увазі.

Ключові слова: феномен тілесності, соматизм «голова», соматичний вислів, маркер тілесності, прямий / непрямий, художній засіб, Іван Нечуй-Левицький.

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Дата першого надходження статті до видання: 11.03.2026

Дата прийняття статті до друку після рецензування: 15.04.2026

Дата публікації (оприлюднення) статті: 29.05.2026



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